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THE DECORATOR AND FURNISHER.

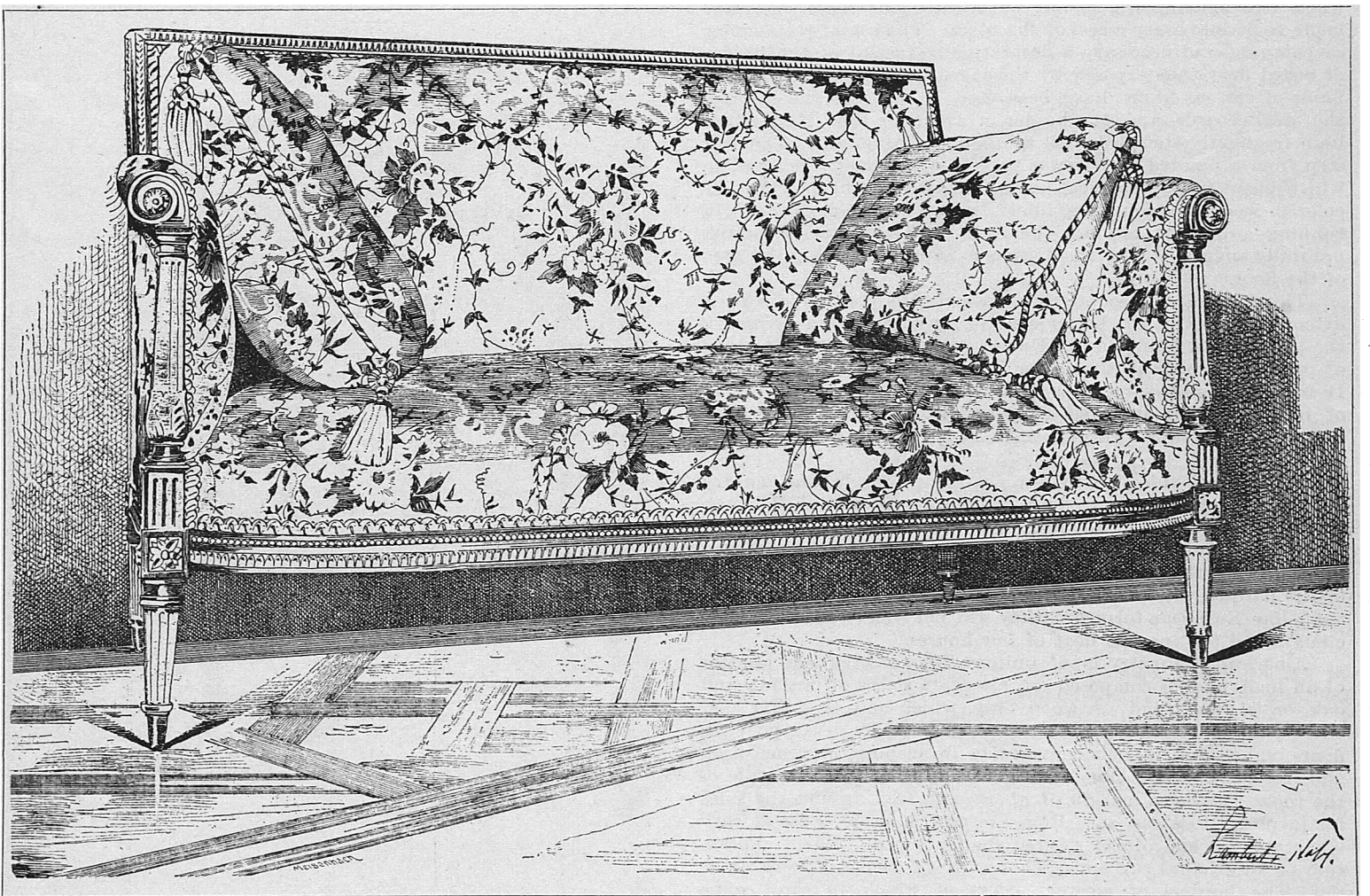
DECORATIVE DEVELOPMENT IN NEW YORK.

AMONGST the most progressive decorative firms in New York City there is one firm in particular that is making tremendous strides towards occupying a foremost place as interior decorators in the city. We refer to the firm of Ball & Co., who have done business for some years past at 810 Broadway. Their style of decorative work has been so popular and attractive as to compel them to open a branch store at No. 489 Fifth Avenue. The location is much more accessible to their up-town patrons and those located in the Fifth avenue district than the main office on Broadway. Their new branch store is the large six story building formerly occupied by the well known firm of Pottier & Stymus. The decorations in the store that were executed by the above well known firm have been left undisturbed by Messrs. Ball & Co., in taking possession of their new quarters. The walls of the store are covered with a decorated canvas. The dado has a square Renaissance repeat in drab on a brown ground. The wall has a freely mottled surface of gold bronze on a drab ground, while the frieze has a broad stenciling of square and oval panels alternating with each other

a blue Renaissance pattern in low relief, the motive being an artistic grouping of flowers and birds. This is decorated to represent the effects of illuminated leather. There is a dado of decorative leather which has been ornamented with gold lacquer. Another pattern wrought in this fine material consists of a Louis XVI design of vases and garlands in gold lacquer relief on an old green ground, and the same pattern is produced in silver on a pale olive ground.

Throughout the store, which has a depth of 150 feet, are arranged movable racks exhibiting the finest examples of foreign and domestic wall papers. The rack along the walls and those arranged down the center of the store are filled with selections from the manufactures of Messrs. Paul Balin and Jules Desfossé of Paris, and Messrs. William Woollams & Co. and Scott, Cuthbertson & Co., of London, as well as examples of the choicest products of the American manufacturers.

These racks are hung with ardoise silk draperies running on brass rods by which the ends of the rolls of paper are concealed from view, while the papers on exhibition are showing on the movable racks used for displaying the same. It would be a work of supererogation to refer in detail to the wealth of artis-



FRENCH SOFA—STYLE, LOUIS XVI. (1774-1793.)

in drab on a brown ground. The ceiling is frescoed in a series of large panels having immense borders formed of acanthus repeat in blue. There is a mosaic vestibule to the store. The floor consist of a large mosaic panel, the ornament being a green floral repeat scattered at regular intervals on a white ground. Each of the side walls of the vestibule contain three panels, the largest being in the center. This central panel has a white Renaissance border finished in maroon marble mosaic, the field of the panel having a central ornament consisting of a flaming torch all happily wrought in various colored marbles. The ceiling has been frescoed in mosaic effects, the panels thereon closely rivaling those of the side walls. The dado and door trimmings are in polished slabs of variegated blue marble and the vestibule, as may be seen forms an imposing introduction to the Fifth avenue store of this enterprising firm. The first thing to arrest the attention of a visitor to the store is the unique display of decorative Tynecastle tapestry with which part of the walls is decorated. The most imposing pattern is a representation of pomegranates with bold floral scrolls, all in relief work and decorated in natural colors on a dark leather ground. There is

tic designs for wall and ceilings carried in stock by Messrs. Ball & Co. It is sufficient to say that there is no taste, however fastidious, in the matter of interior decoration, that cannot be gratified with an examination of the stock of wall papers of this enterprising firm.

In addition to wall paper, every other new substance for wall decoration is carried by the firm. As is well known, they are sole agents in New York for lignomur, the new wall decoration in relief made by the American Decorative Co., of Boston. They also carry every pattern made in lincrusta Walton which is perhaps the finest material for walls and ceilings known in decorative art. They also carry a line of "canabis" tapestry, a material which, while it resembles wall paper, is really made of canvas, and its simulation of ancient tapestry is most remarkable.

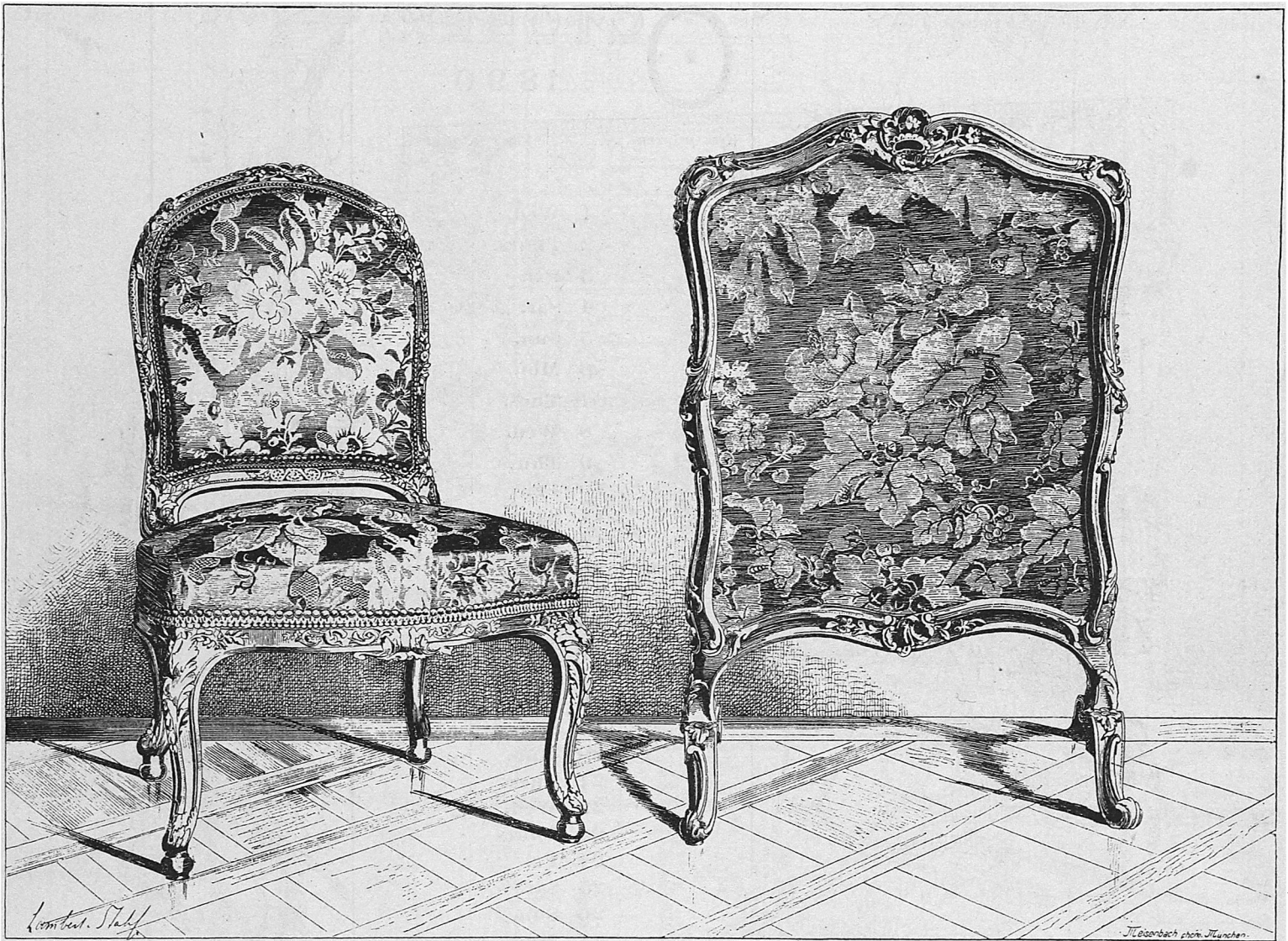
They also meet the demand for illuminated leather papers with their own productions, and show a great variety of patterns in relief. In polished ivory effects, the papers are embossed with floral and geometrical patterns of great beauty. The delicacy of the ivory tints and the high degree of polish which has been given

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these papers produces an effect not to be distinguished from carved ivory, and while such papers are to be had at low prices there is no reason why every one owning a house should not surround themselves with such artistic productions.

It is chiefly due to the energy of Mr. Ball, himself, that the firm has made such wonderful progress during the last few years, for all work, no matter how trivial, has his personal superintendence and the foremen in charge of the different departments are held to strict accountability. While Mr. Ball attends to the entire business management Mr. Dusenberry sees that the firm is supplied with all the "sinews of war." A large staff of first-class salesmen are constantly in attendance and workmen are constantly employed in executing important contracts, not only in the city, but all over the United States. The firm does not only attend to the business of wall paper decoration and fresco painting, but are also interior remodelers and undertake contracts in furnishing houses with every article in the way of house furniture at present in vogue.

brilliant colors, and a never failing vivacity of expression to his personages that delighted the gay spirit of the Parisians. They were delighted with his imaginary nymphs and swains and his sketches of pastoral and rural life. In his compositions were fountains throwing up their waters in sparkles over drooping branches, mimiac cascaded bowers and wide gravelly walks; his figures, grouped with exceeding taste, were given living movements and were dressed in the brightest colors, united in perfect harmony. There was an easy curve in his figures; his shepherdesses were *coquet*; his nymphs were as much below the forbidding majesty of goddesses as they were above the hoyden awkwardness of French country girls. Was ever house decoration in painting so glorified! His compositions, vigorous and broad, yet not deficient in delicacy, provided for the interiors that contained them attractions which were a continuous source of pleasure, serving to show the value of pictorial painting for interiors when carried out by genius. Watteau in time exchanged decorative house painting for painting on canvass, but his work



FRENCH CHAIR AND FIRE-SCREEN—STYLE XV. (1715-1774—ROCOCO STYLE.)

AN OLD TIME HOUSE DECORATOR.

EVERY one has heard of the French painter Watteau of the reign of Louis XIV famous for his graceful and picturesque groups of glittering personages in the costume of the period dancing on the turf or listening to music under broad trees, or assisting at open air fêtes—productions now scattered through the public and private galleries of Europe and held as treasures, but few are aware that the artist was first of all a pictorial house painter. Coming to Paris from Valenciennes he engages himself under a master who employed him to paint fairies on ceilings and to provide stage scenery. He next joined a dozen young professional slaves of a picture manufacturer, his work including monks, virgins, infants, flowers, landscapes, grotesque figures, fauns, satyrs, all the angels of heaven and all the legendary saints. This was a fine preparation when he set up for himself, to furnish pictorial decorations for the panels of wainscoted apartments of aristocratic mansions. His charming artistic treatment made him at once famous; to fine grouping he added

in the former far exceeds in quality and value, that of his immediate successors who covered whole acres of walls with frescoed mythological and other scenes, expressive of exaggerated sentiment, but in which any true traces of nature were rare.

AN important element of value in gold decoration in addition to its enlivening brilliance is its sympathetic quality. Its sensitiveness to adjoining colors allows it to act as a harmonising adjuster of tints and tones. It reflects softly and with a subdued warmth of tone the colors of a room, thus imperceptibly blending part with part. In color designs all decorators know that with the addition of gold it is easier to bring a number of colors into harmony. The employment of gold is the the most ready means for effecting what is known as the recall of color, an indispensable part of any pictorial and decorative scheme and it does this with so much play of light and dark that it excites somewhat of the interest we experience in watching the changes of color on sea and land.